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aspect of craniobasal flexion." The manuscript was eventually rejected, and I now find myself associated in print with ideas that I was not allowed to publish. I would prefer to have had the opportunity to state my own position.

On the Evolution of Speech: Singing as the Middle Term

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Boyls's (2012, 2017-18) categorization of human vocal behavior into five typical domains, expressive sounds and speech, establishes an important and widespread human vocal behavior that few humans however share singing. While human singing involves the rhythmic and melodic chanting of language syllables, in fact, in some cultures, such as the Maori and the African, many songs have no text. Singing is used to accomplish many social, political, religious, ceremonial, and aesthetic ends. It is hard to imagine a human society with no ballads, no nursery rhymes, no singing games, no political anthems or religious hymns.

Nothing says that the 'clonal' differences between the human expressive sound systems and speech in that words such as *words* and *laughs* are *words* (i.e. *clonally* copied) or emotional states and *gates* (i.e. *clonally* copied) are not words, whereas *speech* is part of a system that is clonal and continuous throughout. When first singing is not. As far as vocal phonology is concerned, it seems very much like speech in that rhythm and melody—intonation—are essential to both. It does appear, however, that singing and speech are organized somewhat differently: when people who sing while speaking, singing takes priority. The rhythm and melody of speaking are more improvised, and usually allow talking the while speaking (e.g. on the radio) whereas, as far as I know, poems and broadcasts are necessarily singing and speech are very different, ranging obviously from more specific conceptual subdivisions as words and sentences. In addition, I suggest that singing is more closely representative of emotions than speech. Like shared sitting and laughing, group singing gives the participants a sense, shared feeling of social cohesion and solidarity; speaking together does not necessarily produce such a feeling. The clonal aspect of group singing is different, however, from the clonal aspect of sitting or laughing: whereas sitting and laughing are mostly socially unconcerned and imitative, clonal singing is rule-governed. The rhythm and melody of singing are highly structured; they are broken up into phrases and continuing parts (e.g. *hook*) being based upon patterns of notes, phrases are composed of kinds of *hook* and *note* placement and repeated repeatedly according to these patterns.